



ARTHI 5240

**RODIN'S HANDS, CLAUDEL'S HEAD:
Sex and Sculpture at the fin-de-
siècle**

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School of the Art Institute of Chicago

Fall 2005 Graduate Seminar
Wednesdays 1-4pm
MC 117

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COURSE DESCRIPTION

The origins of modern sculpture are often traced to Auguste Rodin and Camille Claudel, and both of their work was caught up with issues of gender and sexuality. Beyond their own intimate personal relationship and professional collaboration, they both reconfigured practices of nineteenth-century sculpture through an emphasis on gender difference and sexual desire.

We will examine how Rodin and Claudel placed sexuality at the core of their agendas for modern sculpture as well as examine how subsequent histories of modern sculpture have registered or denied gender and eroticism in their work. Close examinations of works in the Art Institute collection will be a central component of the course. The course also coincides with a major exhibition of Rodin and Claudel held at the Detroit Institute of Arts.

COURSE STRUCTURE

Each three-hour session will focus primarily on discussion of texts and images. Students will be evaluated on the basis of their preparation, attendance, and critical engagement with course readings and themes. There are two required texts:

- BUTLER, Ruth. *Rodin: The Shape of Genius*. New Haven: Yale University Press, 1993.
- AYRAL-CLAUDE, Odile. *Camille Claudel: A Life*. New York: Harry N. Abrams, 2002.

The remaining readings will be made available through the Docutek system. Readings under the 'further reference' heading are intended to aid students in developing bibliographies for their research projects and are not posted on Docutek. A selection of useful books on Rodin and Claudel have been put on reserve for the course at the Flaxman Library, but students are encouraged to use the Ryerson Library for all research.

EVALUATION

I. Attendance and participation [30%]

All students are expected to attend class meetings prepared to discuss the required readings. This is a discussion-based class, and all students should regularly and productively contribute to

class discussions. Attendance at all class meetings is essential. More than two missed classes may be grounds for a “no credit.”

2. Reading summaries and discussion [30%]

Throughout the course of the semester, each student will be assigned a number of required readings that s/he must present to the rest of the class. For each assigned reading, the student must discuss the central themes of the reading and summarize its thesis. It is expected that all analyses of the readings will critically engage with the ideas presented, including positive and negative responses. Also, the student should prepare at least three questions about the reading they will present to the rest of class. The student will lead the discussion about that reading and is responsible for preparing visual material to accompany the discussion. *Please note that the digital images are required for all presentations.*

3. Research presentation and paper [40%]

Each student in the graduate seminar must present an illustrated research presentation 45 minutes in length (including discussion). Students must choose a topic in consultation with the professor, and all topics and bibliographies must be approved by 9 November. Topics should address some aspect of Rodin or Claudel’s work or deal with a theme closely related to the course. Students are responsible for acquiring their own visual material at the MacLean Visual Resources Center.

Students must then develop a research paper on the same topic. Papers should be at least 4000 words in length, not including notes. All papers are due, without exception, by 4.00pm on Friday, 16 December.

DIFFERENTLY-ABLED STUDENTS

Any students with exceptional needs or concerns (including 'invisible' difficulties such as chronic diseases, learning disabilities, or psychiatric complications) are encouraged to make an appointment with the professor to discuss these issues by the end of the second week of the term so that appropriate accommodations can be arranged. Any student in need of academic adjustments or accommodations should first contact Services for Students with Disabilities (SSD). SSD can be reached by phone at 312.345.9478 or by sending an email to Sara Baum, Coordinator of Services for Students with Disabilities (sbaum@artic.edu).

PLAGIARISM

The School of the Art Institute of Chicago prohibits “dishonesty such as cheating, plagiarism, or knowingly furnishing false information to the School.” See Students’ Rights and Responsibilities, *Student Handbook*: www.artic.edu/saic/life/studenthandbook/rights.pdf

One plagiarizes when one presents another’s work as one’s own. It is a form of intellectual theft. Plagiarism need not always be intentional. One can plagiarize even if one does not intend to. The penalty for plagiarizing ranges from a failing grade on the plagiarized assignment to not earning credit for the course. This may also result in some loss of some types of financial aid (for example, a No Credit in a course can lead to a loss of the Presidential Scholarship), and in cases of regular offenses can lead to expulsion from the School.

The Faculty Senate Student Life Subcommittee has prepared a 28-page handbook entitled *Plagiarism: How to Recognize It and Avoid It*. The document is available online on at http://www.artic.edu/saic/programs/resources/library/plagiarism_packet.pdf

Course meetings

7 September 2005

Introduction

Examination of the Rodin sculptures on view in the Art Institute galleries.

14 September

Rodin's early years

Required reading

BUTLER, pp. 39-123.

Getsy, David. "Encountering the Male Nude at the Origins of Modern Sculpture. Rodin, Leighton, Hildebrand, and the Negotiation of Physicality and Temporality." In *The Enduring Instant: Time and the Spectator in the Visual Arts*, edited by Antoinette Roesler-Friedenthal and Johannes Nathan. Berlin: Gebr. Mann Verlag, 2003, pp. 296-313. [Critical reactions to the *Age of Bronze* and *St. John the Baptist*.] In *Rodin in Perspective*, edited by Ruth Butler. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1980, pp. 32-44.

Further reference

Butler, Ruth. "Rodin and the Paris Salon." In *Rodin Reconsidered*, edited by Albert Elsen. Washington, D.C.: National Gallery of Art, 1981, pp. 19-49.

Butler, Ruth. "Nationalism, a New Seriousness, and Rodin: Some Thoughts about French Sculpture in the 1870's." In *Comité Internationale d'Histoire de l'Art 6: La Scultura nel XIX Secolo*, edited by Horst W. Janson. Bologna: CLUEB, 1984, pp. 161-67

Millard, Charles. "Sculpture and Theory in Nineteenth Century France." *Journal of Aesthetics and Art Criticism* 34, no. 1 (1975): 15-20.

Alhadeff, Albert. "Michelangelo and the Early Rodin." *Art Bulletin* 45, no. 4 (1963): 363-67.

Casa Buonaroti. *Rodin and Michelangelo: A Study in Artistic Inspiration*, exh. cat. Philadelphia: Philadelphia Museum of Art, 1997.

Varnedoe, J. Kirk T. "Rodin's Drawings: 1854-1880." In *Auguste Rodin: Drawings and Watercolors*, edited by Ernst-Gerhard Güse. New York: Rizzoli International Publications, 1984, pp. 13-29.

21 September

Rodin making Rodin: the 1880s

Required reading

BUTLER, pp. 141-178, 199-213, 237-51

AYRAL-CLAUDE, pp. 19-29

[Critical reactions to the exhibitions of 1886-1889] In *Rodin in Perspective*, edited by Ruth Butler (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1980), 58-77.

Rodin, Auguste. *Art: Conversations with Paul Gsell*. Translated by J. de Caso and P. Sanders. 1911. Reprint, Berkeley: University of California Press, 1984, pp. 9-52, 68-78.

Roos, Jane Mayo. "Rodin's Monument to Victor Hugo: Art and Politics in the Third Republic." *Art Bulletin* 68, no. 4 (1986): 632-56.

- Further reference*
- Dujardin-Beaumez, Henri Charles Etienne. "Rodin's Reflections on Art [1913]." In *Auguste Rodin: Readings on His Life and Work*, edited by A. Elsen. Englewood Cliffs, New Jersey: Prentice-Hall, 1965, pp. 145-85.
- Swedberg, Richard. "Auguste Rodin's *The Burghers of Calais*: The Career of a Sculpture and its Appeal to Civic Heroism." *Theory, Culture & Society* 22, no. 2 (2005): 45-67.
- Elsen, Albert, and Rosalyn Frankel Jamison. "The Burghers of Calais." In *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*. Oxford: Oxford University Press, 2003, pp. 65-92.
- Pinet, Hélène, and Claudine Mitchell. "Rodin's Conception of the London Monument to *The Burghers of Calais*." In *Rodin: The Zola of Sculpture*, edited by Claudine Mitchell. Aldershot: Ashgate, 2004, pp. 163-82.

28 September

Rodin with Claudel / Claudel with Rodin

- Required readings*
- AYRAL-CLAUDE, pp. 31-37, 48-72, 84-96
 BUTLER, pp. 179-98, 226-33
 Le Normand-Romain, Antoinette. "Tête-à-Tête." In *Camille Claudel and Rodin: Fateful Encounter*, exh. cat. Québec: Musée national des beaux-arts du Québec, 2005, pp. 69-78.
- Further reference*
- Silverman, Deborah. *Art Nouveau in Fin-de-Siècle France: Politics, Psychology, Style*. Berkeley: University of California Press, 1989, pp. 301-14.

5 October

Biography overtakes art: The sensationalization of 'Camille Claudel'

- Screening*
- Camille Claudel*, dir. Bruno Nuytten, 1989
- Required readings*
- Higonnet, Anne. "Myths of Creation: Camille Claudel & Auguste Rodin." In *Significant Others: Creativity & Intimate Partnership*, edited by Whitney Chadwick and Isabelle de Courtivron. London: Thames and Hudson, 1993, pp. 13-29, 244-45.
- Felleman, Susan. "Dirty Pictures, Mud Lust, and Abject Desire: Myths of Origin and the Cinematic Object." *Film Quarterly* 55, no. 1 (2001): [partial] 27-29, 32-36, 38-39.

12 October

Claudel in the 1890s and the problems of/for women sculptors

- Required readings*
- Ayral-Clauze, Odile. "Women Sculptors in Nineteenth-Century France." In *Camille Claudel and Rodin: Fateful Encounter*, exh. cat. Québec: Musée national des beaux-arts du Québec, 2005, pp. 315-23.
- Mitchell, Claudine. "Intellectuality and Sexuality: Camille Claudel, the Fin de Siècle Sculptress." *Art History* 12, no. 4 (1989): 419-47.

Mathews, Patricia. "The Gender of Creativity: Women, Pathology, and Camille Claudel." In *Passionate Discontent: Creativity, Gender, and French Symbolist Art*. Chicago: University of Chicago Press, 1999, pp. 64-85.

Frederickson, Kristen. "Carving Out a Place: Gendered Critical Descriptions of Camille Claudel and Her Sculpture." *Word & Image* 12, no. 2 (1996): 161-74.

Further reference

Heiderich, Ursula. "The Muse and her Gorgon's Head: On the Problem of Individuation in the Work of Camille Claudel." In *Rodin: Eros and Creativity*, exh. cat., edited by Rainer Crone and Siegfried Salzmann. Munich: Prestel-Verlag, 1992, pp. 222-26.

Reynolds, Siân. "Art Education in the Rodin Circle and Women's Relation to the Avant-Garde: The Case of Ottilie McLaren." In *Rodin: The Zola of Sculpture*, edited by Claudine Mitchell. 201-16. Aldershot: Ashgate, 2004.

Paris, Reine-Marie. *Camille Claudel*, exh. cat. Washington, D.C.: The National Museum of Women in the Arts, 1988.

Pingeot, Anne, ed., "L'Age mûr" de *Camille Claudel*, exh. cat., Musée d'Orsay. Paris: Éditions de la Réunion des Musées Nationaux, 1989.

19 October

Sexuality as subjective expression in Rodin / The case of the *Balzac*

Required readings

BUTLER, pp. 252-60, 285-348.

[Critical reactions to the *Balzac*] In *Rodin in Perspective*, edited by Ruth Butler (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1980), 91-99.

Hartmann, Sadakichi. "Rodin's *Balzac*" [1911]. In *Sadakichi Hartmann: Critical Modernist*, edited by Jane Calhoun Weaver. Berkeley: University of California Press, 1991, pp. 325-28.

Rilke, Rainer Maria. Excerpt from "The Rodin-Book: First Part [1902-3]" In *Rodin and Other Prose Pieces*. London: Quartet Books, 1986, pp. 39-41.

Wagner, Anne. "Rodin's Reputation." In *Eroticism and the Body Politic*, edited by Lynn Hunt. Baltimore: The Johns Hopkins University Press, 1993, pp. 191-242.

Kirili, Alain. "The Scandal of Rodin and his Models." In *Rodin: Eros and Creativity*, exh. cat., edited by Rainer Crone and Siegfried Salzmann. Munich: Prestel-Verlag, 1992, pp. 210-13.

Further reference

de Caso, Jacques. "Rodin and the Cult of Balzac." *The Burlington Magazine* 106, no. 735 (1964): 278-84.

Schor, Naomi. "Pensive Texts and Thinking Statues: Balzac with Rodin." *Critical Inquiry* 27 (2001): 239-65.

Elsen, Albert. "Rodin's 'Naked Balzac'." *Burlington Magazine* 109, no. 776 (1967): 604, 06-17.

Musée Rodin. *1898: le Balzac de Rodin*, exh. cat. Paris: Musée Rodin, 1998.

Sutton, Denys. *Triumphant Satyr: The World of Auguste Rodin*. New York: Hawthorne Press, 1966.

- Roos, Jane Mayo. "Rodin's Monument to Victor Hugo: Art and Politics in the Third Republic." *Art Bulletin* 68, no. 4 (1986): 632-56.
- Butler, Ruth, Jeanine Parisier Plottel, and Jane Mayo Roos. *Rodin's Monument to Victor Hugo*. London: Merrell Holberton, 1998.
- Krauss, Rosalind. "Sculpture in the Expanded Field." *October* 8 (1979): 30-44.
- Curtis, Penelope. "After Rodin: The Problem of the Statue in Twentieth-Century Sculpture." In *Rodin: The Zola of Sculpture*, edited by Claudine Mitchell. Aldershot: Ashgate, 2004, pp. 237-44.

26 October

After Rodin: Claudel and Symbolism / Rilke on Rodin

Required reading

- AYRAL-CLAUDE, pp. 109-51
- BUTLER, pp. 362-78.
- Mathews, Patricia. *Passionate Discontent: Creativity, Gender, and French Symbolist Art*. Chicago: University of Chicago Press, 1999, pp. 134-52.
- Le Normand-Romain, Antoinette. "Camille Sublimated." In *Camille Claudel and Rodin: Fateful Encounter*, exh. cat. Québec: Musée national des beaux-arts du Québec, 2005, pp. 217-31.
- Rilke, Rainer Maria. "The Rodin-Book: Second Part [1907]" and "Various Notes Relating to Rodin [1900-1902]." In *Rodin and Other Prose Pieces*. London: Quartet Books, 1986, pp. 44-69, 72-74.
- Potts, Alex. *The Sculptural Imagination: Figurative, Modernist, Minimalist*. New Haven: Yale University Press, 2000, pp. 77-101.

Further reference

- Mitchell, Claudine. "Rodin and the Baudelairian Legacy: Arthur Symons on the Sculptor as Poet." In *Rodin: The Zola of Sculpture*, edited by Claudine Mitchell. 73-94. Aldershot: Ashgate, 2004.
- de Margerie, Laure. "The 'Sketches from Nature'." In *Camille Claudel and Rodin: Fateful Encounter*, exh. cat. Québec: Musée national des beaux-arts du Québec, 2005, pp. 237-49.

2 November

The Gates of Hell and Rodin at 1900

Required reading

- BUTLER, pp. 214-25, 349-61.
- Elsen, Albert, and Rosalyn Frankel Jamison. "The Gates of Hell." In *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*. Oxford: Oxford University Press, 2003, pp. 155-74.
- Silverman, Deborah. "Auguste Rodin: Artisanal Tradition and Neurotic Tension." In *Art Nouveau in Fin-de-Siècle France: Politics, Psychology, Style*. Berkeley: University of California Press, 1989, pp. 243-69.
- Krauss, Rosalind. "Narrative Time: The Question of the Gates of Hell." In *Passages in Modern Sculpture*. Cambridge: MIT Press, 1977, pp. 7-37.

Further reference

- Elsen, Albert. *The Gates of Hell*. Stanford: Stanford University Press, 1985.

- _____. "When the Sculptures Were White: Rodin's Work in Plaster." In *Rodin Rediscovered*, exh. cat., edited by Albert Elsen, 127-50. Washington, D.C.: National Gallery of Art, 1981.
- Le Normand-Romain, Antoinette. *Rodin: The Gates of Hell*. Paris: Musée Rodin, 2002.
- Alexandre, Arsène. *L'oeuvre de Rodin: Exposition de 1900*. Paris: Société d'édition artistique, 1900.
- Musée national du Luxembourg. *Rodin en 1900 : l'exposition de l'Alma*, exh. cat. Paris: Réunion des musées nationaux, 2001.
- Monkhouse, Cosmo. "The Gates of Despair." In *Rodin: The Zola of Sculpture*, edited by Claudine Mitchell. 43-44. Aldershot: Ashgate, 2004.
- Sillevis, John. "Rodin's First One-Man Show." *The Burlington Magazine* 137, no. 1113 (1995): 832-37.
- Bothner, Roland. *Grund und Figur: Die Geschichte des Reliefs und Auguste Rodins Höllentor*. Munich: Wilhelm Fink Verlag, 1993.
- Jamison, Rosalyn Frankel. "Rodin, Victor Hugo, & The Gates of Hell." *Journal of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University* 3, 2002-2003 (2005): 99-111.
- Bouchard, Marie. "'Un Monument au Travail': The Projects of Meunier, Dalou, Rodin and Bouchard." *Oxford Art Journal* 4, no. 2 (1981): 29-35.

9 November

Rodin's erotic drawings

NOTE: Class will be held in the Department of Prints and Drawings at the Art Institute of Chicago, where we will examine a range of Rodin's drawings and watercolors.

Required reading

- BUTLER, pp. 436-54.
- Judrin, Claudie. "Rodin's 'Scandalous' Drawings." In *Rodin: Eros and Creativity*, exh. cat., edited by Rainer Crone and Siegfried Salzmann, 146-48. Munich: Prestel-Verlag, 1992.
- Varnedoe, Kirk. "Modes and Meanings in Rodin's Erotic Drawings." In *Rodin: Eros and Creativity*, exh. cat., edited by Rainer Crone and Siegfried Salzmann. Munich: Prestel-Verlag, 1992, pp. 203-09.
- Mahuzier, Brigitte. "Rodin's Sapphic Designs." *GLQ* 7, no. 3 (2001): 391-400.
- Mitchell, Claudine. "Metaphor & Metamorphosis: Rodin in the Circle of Mallarmé." *Journal of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University* 3, 2002-2003 (2005): 111-27.

Further reference

- Varnedoe, J. Kirk T. "Rodin as a Draftsman — A Chronological Perspective." In *The Drawings of Rodin*, edited by A. Elsen and J. K. T. Varnedoe. 25-120. New York: Praeger Publishers, 1971.

16 November

Rodin and Reproducibility

Screening

Rodin: The Gates of Hell, 1981

Required reading

BUTLER, pp. 261-67.

- Krauss, Rosalind. "The Originality of the Avant-Garde [1981]." In *The Originality of the Avant-Garde and Other Modernist Myths*. 151-70. Cambridge: MIT Press, 1985.
- Elsen, Albert. "On the Question of Originality: A Letter." *October* 20 (1982): 107-9.
- Krauss, Rosalind. "Sincerely Yours [1982]." In *The Originality of the Avant-Garde and Other Modernist Myths*. 175-94. Cambridge: MIT Press, 1985.

Further reference

- Parigoris, Alexandra. "Truth to Material: Bronze, on the Reproducibility of Truth." In *Sculpture and Its Reproduction*, edited by Anthony Hughes and Erich Ranfft. 131-51. London: Reaktion, 1997.
- Elsen, Albert. "The Many Lives of a Rodin Sculpture." In *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*. 21-29. Oxford, 2003.
- Elsen, Albert. "Rodin's 'Perfect Collaborator,' Henri Lebossé." In *Rodin Rediscovered*, edited by A. Elsen. Washington: National Gallery of Art, 1981, pp. 248-59.

23 November

Rodin and Claudel in the twentieth century

Required reading

- AYRAL-CLAUDE, pp. 198-204, 237-47, 254-57.
- BUTLER, pp. 418-35.
- Simmel, Georg. "Rodin's Work as an Expression of the Modern Spirit." [1911] In *Rodin in Perspective*, edited by Ruth Butler. Englewood Cliffs, NJ: Prentice-Hall, 1980, pp. 127-30.
- Faure, Elie. "The Last of the Romantics is Dead [1918]." In *Rodin in Perspective*, edited by Ruth Butler. Englewood Cliffs, NJ: Prentice-Hall, 1980, pp. 155-59.
- Burkhardt, Carl. "Rodin and the Problem of Sculpture." [1921] In *Rodin in Perspective*, edited by Ruth Butler. Englewood Cliffs, NJ: Prentice-Hall, 1980, pp. 160-62.
- Matisse, Henri. "On Rodin." [c.1937] In *Rodin in Perspective*, edited by Ruth Butler. Englewood Cliffs, NJ: Prentice-Hall, 1980, pp. 149-50.
- Brancusi, Constantin. "Homage to Rodin." [c.1950] In *Rodin in Perspective*, edited by Ruth Butler. Englewood Cliffs, NJ: Prentice-Hall, 1980, p. 150.
- Geist, Sidney. "Rodin/Brancusi." In *Rodin Rediscovered*, edited by Albert Elsen. Washington: National Gallery of Art, 1981, pp. 271-73.
- Greenberg, Clement. "Sculpture in Our Time [1958]." In *Clement Greenberg: The Collected Essays and Criticism*, edited by John O'Brian. Chicago: University of Chicago Press, 1993, 4:55-61.
- Elsen, Albert. "Rodin's Modernity." [1963] In *Rodin in Perspective*, edited by Ruth Butler. Englewood Cliffs, NJ: Prentice-Hall, 1980, pp. 167-72.
- Steinberg, Leo. "Rodin" [1963] Excerpted in *Rodin in Perspective*, edited by Ruth Butler. Englewood Cliffs, NJ: Prentice-Hall, 1980, pp. 172-82.
- Morris, Robert. "Fragment from the Rodin Museum." *October* 3 (1977): 3-8.

Further reference

- Butler, Ruth. "Albert Elsen, *The Gates of Hell*, & Twentieth-Century Rodin Scholarship." *Journal of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University* 3, 2002-2003 (2005): 94-99.
- Getsy, David. "Refiguring Rodin" [review]. *Oxford Art Journal* 28, no. 1 (March 2005): 131-35.
- Curtis, Penelope. *Sculpture 1900-1945: After Rodin*. Oxford: Oxford University Press, 1999.
- Tucker, William. *The Language of Sculpture*. London: Thames and Hudson, 1974.
- Rosenfeld, Daniel. "Rodin's Carved Sculpture." In *Rodin Rediscovered*, edited by Albert Elsen. Washington: National Gallery of Art, 1981, pp. 80-102.
- Mitchell, Claudine. "The Gift to the British Nation: Rodin at the V&A." In *Rodin: The Zola of Sculpture*, edited by Claudine Mitchell. Aldershot: Ashgate, 2004, pp. 183-200.
- Paret, Paul. "Rodin at the Bauhaus." *Journal of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University* 3, 2002-2003 (2005): 197-204.
- Sawicki, Nicholas. "Rodin & the Prague Exhibition of 1902: Promoting Modernism & Advancing Reputations." *Journal of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University* 3, 2002-2003 (2005): 204-11.

30 November**Presentations I**7 December**CRITIQUE WEEK: no class held**14 December**Presentations II**